

YELLOW ISSUE



COLOR ROULETTE

Issue no. 2 — July 2024

featured artists

curated by Saki

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SAKI.
ARGENTINA/SPAIN.

curator's letter

Welcome to the second issue of Color Roulette, where we delve into the fascinating and ambivalent world of yellow.

Yellow is one of the oldest pigments known to humankind, with its use dating back to around 75,000 years ago, as evidenced by cave paintings in South Africa. This arresting shade carries a plethora of symbolic meanings across different cultures. In some, it represents enlightenment and wisdom, while in others, it embodies cheerfulness and warmth. Yet, yellow also conveys caution and warning, a duality we encounter in our daily lives.

This issue invites you on a global journey, from Indonesia to Argentina, exploring the multiplicity of meanings that yellow can express in collage art. Through the lens of various artists and their unique perspectives, you will discover how this versatile color shapes narratives, evokes emotions, and transcends cultural boundaries.

Enjoy this exploration of yellow, and may its myriad shades inspire and captivate you as you turn each page.

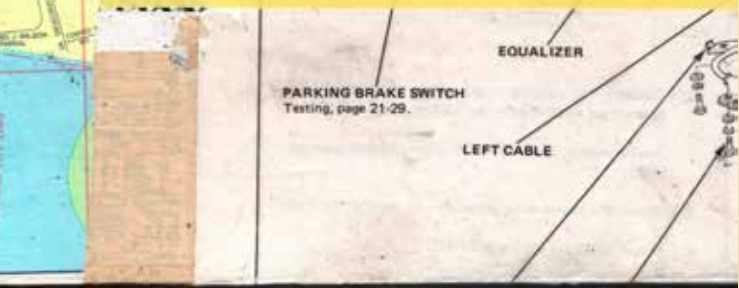
Saki



ANTHONY GRANT.
UNITED STATES.



Act natural.



PARKING BRAKE SWITCH
Testing, page 21-29.

EQUALIZER

LEFT CABLE



Quis amare vetat
Quis custodit amantes.

The one who vetoes love protects the lover, 2024.

WHAT DO YOU HOPE PEOPLE FEEL OR THINK WHEN THEY SEE YOUR COLLAGES?

I hope that people connect in some way to the characters or stories depicted in the collages.

What I mostly love is to create whimsical characters and storylines and to carve out a certain feeling that I feel being transmitted by the original image.

I myself sometimes get surprised by what happens while I am putting together the images - it feels as if a story or character unfolds without me having intended so.

I also work in animation so I have a strong love for the characters that I create. I always have some elaborate backstory for them in my mind.

I hope that people can get lost in the different aspects of the collages and imagine how they tell the story of that particular person or situation.

MAREN WIESE.
GERMANY.

WHAT MATERIALS DO YOU FIND MOST COMPELLING TO WORK WITH?

I like to use illustrated books, especially those that tell stories about comic or cartoon characters, as materials for my collages.

These books are very colorful, their size is quite large, and the outlines in cartoon images help me decide which parts to cut or not.

I usually get my analog collage materials from flea markets, second-hand bookstores, and gifts from people. As for digital collage materials, I mostly get them from public domain image websites and some auction websites that provide high-definition preview photos of the books or comics they offer.

This mix of sources allows me to explore various themes and techniques in my collage-making process, keeping it fresh and exciting.

FERANSIS.
INDONESIA.







WHY DO YOU CHOOSE COLLAGE AS YOUR PREFERRED MEDIUM?

I like to tell stories, create worlds, and alternative realities. My works are often sublimations of real or invented moments that I want to preserve in the form of mementos, altars, souvenirs.

Collage helps me channel what I want to express and have inside, with the added meaning, imprint, and value that the material components I decide to use bring.

I'm interested in having a certain personal style, but I try to remain open and attentive to what may arise.

I'm fascinated by exploring the possibilities of an idea, a theme, a material; also letting myself be guided by intuition and what I feel a new texture, an unexpected gesture, a phrase I found while looking for something else, is suggesting to me.

Ultimately, I choose collage because it makes me feel free within a territory that always feels new, different, strange... but above all, my own.

DIMAS MELFI.
ARGENTINA.

WHEN YOU COLLAGE, DO YOU HAVE AN IDEA IN MIND OR DO YOU DISCOVER IT AS YOU GO?

I make typographic collages from found posters, which means I develop new characters from existing letters.

No, I have no idea at the beginning what the later collage will look like.

I always look at the material with the writing for a long time and let the writing work its magic on me.

This is a kind of dialogue that I have with the material: the writing speaks to me.

Sometimes it's a short dialogue, sometimes it takes longer. And sometimes I don't manage to develop a composition from the writing that I'm happy with. Then I feel like I didn't understand the scripture.

Even when I have finished the composition, the collage hangs on the wall for many weeks until I really have the feeling: now every scrap of paper is in the right place and my work is finished.

THOMAS SCHNEIDER.
GERMANY.



Collage #128 (Netto Price Tags), 2024.

ARE THERE COMMON THEMES IN YOUR WORK?

When I was a kid, I would sit in my Mississippi backyard with lots of rocks and leaves, busy playing pretend. I would build full narratives, but with no ability to translate them to other people. Eventually, I embraced the more structured creativity of theatre and video production.

When I started collaging in 2019 as a form of therapy, I gravitated toward compositions that felt like a glimpse into someone's imagination.

Paired with my pivot toward structured creativity, I found I could finally translate my days of make-believe. Looking back, my art has usually represented imagination, either as what I imagined in my pretend worlds or the imagination of a character in the piece itself.

LESLIE DATSIS.
UNITED STATES.





**ROBYN REDISH.
CANADA.**

COLOR ROULETTE OPEN CALL DEADLINES

Red Issue

July 31st

Purple Issue

August 31st

Blue Issue

September 30st

Black and White Issue

October 31st

Submission and guidelines here: www.collagequeendom.com/zines



www.collagequeendom.com